

# MUSICAL VISITOR.

PLEASE CIRCULATE.

PRICE FOUR CENTS.

PUBLISHED BY AN ASSOCIATION  
OF GENTLEMEN.

*The Singers went before, and the players  
on instruments followed after .Ps. lxxviii: 25.*

A SEMI-MONTHLY PERIODICAL.  
\$1, PER YEAR, IN ADVANCE.

BOSTON, MAY 4, 1842.

## MUSICAL VISITOR.

The Boston Musical Visitor is issued by an association of responsible gentlemen, semi-monthly, in the royal octavo form, of eight closely-printed pages. It is devoted to vocal and instrumental music, and, for its high, moral, and religious character, has been recommended by many of the best periodicals, of every sect and party; and by men of eminence in different states, for its complete adaptation to the growing state of music in the country. Musical information, local and foreign, literary, scientific, theoretical and practical, for choirs, instruments, societies, and schools, with a variety of original music, is furnished through the columns of this work, principally by a number of individuals of distinguished reputation.

**TERMS.** To single subscribers, \$1 per annum. Fifty cents per annum to schools, choirs, musical societies, and all literary institutions, for a number not less than ten, sent to one address.

Ministers receive two copies for \$1.

All business, relating to the Musical Visitor, is done at the office of publication, No. 8, Court Square, opposite the side door of the New Court House, over the Carpenter's office, Boston.

All current money, in any state, (Eastern preferred,) will be received in payment, which must be in advance.

All contributions, subscriptions, letters and monies, from agents and others must be sent to H. W. DAY, Boston, Mass., post paid. Unpaid letters remain in the office. In the first volume there were published more than one hundred pieces of original music, with various cuts and engravings, illustrating interesting scientific topics. The work has been favorably noticed by more than one hundred periodicals; by many, in terms of high approbation. In choirs and schools, the music is sung, and the matter read, with much interest and profit. Hundreds of communications pronounce it "just the thing."

Postmasters are authorized to send orders, and the advance pay, free from expense.

All orders, directed as above, to H. W. DAY, will receive prompt attention.

A discount of twenty per cent. is made to local agents, when desired.

At the end of the year, subscribers will price, in numbers of ten or more, have the work continued, by severally handing 50 cents each to one of the number, requesting him to forward the whole amount as above directed.

### VOCAL AND INSTRUMENTAL MUSIC.

#### RULES AND REGULATIONS OF THE CHOIR, CONTINUED.

##### Choir Meetings.

Always be present at the meetings of the choir for practice. These are indispensable to the proper performance of the choir. Your presence will encourage, your absence discourage others.

This is a matter of the greatest importance. Whatever qualifications a person may possess, he cannot be a good member of a choir if he neglects the regular meetings.

##### Resigning Seats.

Whenever it becomes inconsistent to attend the regular meetings of the choir, or to assist them upon the Sabbath, resign your seat, and let some other one take your place.

##### General Rules and Deportment.

1. Be punctual in your attendance at church all day. He is an unworthy member, who is present in the morning and absent in the afternoon or evening.

2. Never go away to another church to hear a popular preacher, or to some other interesting exercise.

3. Always treat every member of the choir with politeness and kindness. Be courteous, and never for any reason, allow yourselves to indulge feelings of anger, envy, or ill-will. If any one injures you, forgive him. Render good for evil.

4. When a mistake is made, do not smile or turn round and look about. Rather take no notice of it and pass it by, as though it were unobserved.

5. If you make a mistake yourself, do not look about as if you were endeavoring to ascertain who did make it.

6. To avoid these evils, pay close attention, that mistakes may be prevented.

7. Do not think yourself of no importance, or that the singing will go as well without as with you; but always regard it as your duty to sit in the choir, while you remain a member, and do all you can to promote general interest and improvement.

8. Do not ask the conductor of the music for occasional leave to sit away from the choir. He will want to gratify you, and perhaps may do it, to the injury of the performances for the day.

9. Do not call the choir the orchestra, nor the orchestra the choir.

An orchestra is either, 1st, That part of a theatre appropriated to the musicians; or 2d, The musicians themselves. A choir is either 1st, That part of a church appropriated to the singers; or 2d, The singers themselves. Theatres have orchestras—Churches have choirs—but there is no orchestra in a church, nor is there any choir in a theatre.

OUR FRIEND WYMAN, Will make what use of the tune to which he refers, that he may please, and excuse our delay.

##### Congregational Singing.

A feeling prevails in some churches in favor of congregational singing; and it has been truly said, that "the liveliest emblem of heaven upon earth is, when the people of God, in the deep sense of his excellency and bounty, from hearts abounding with love and joy



join the choir in heart and voice, in the cheerful and melodious singing of his praises;" *but those who would thus join should acquaint themselves a little with the rules of singing.*

The erroneous notion that the study of music is difficult, no doubt deters many from attempting it; though *children*, with very little attention, in the Sunday school may soon learn to sing, and the choir could in most places be kept up and improved, by a judicious selection from these nurseries.

The simple course to be pursued by those who would join the choir in the praises of the sanctuary, is, *to sing with the eye upon the notes*, and those who have but little acquaintance with the science will soon mechanically acquire the art of singing *tolerably* by note, even without attending to the rudiments of instruction. For this purpose every pew and pulpit should be supplied with the tune-book used by the choir, the leader, as soon as the hymn is read, naming aloud the tune and page in the book where it may be found, when all might take a part and sing "decently and in order."

There are persons who having but little or no knowledge of music, attempt to sing by *following* those who sing correctly; and there are others, who anxious to *help a little where they can*, break in abruptly and leave off in the same manner; to the great annoyance of those who have a cultivated ear. It may be wrong to check the impulse, but those who are able to sing should undertake it as a duty, and those who cannot sing may make silent melody in their hearts. It cannot be successfully maintained that there is as much devotion in *bad* as in *good* singing.

"We should remember however on all occasions, the great design of this sacred employment, viz: the glory of God and the edification of man. He who is so excited by the beauty of harmony as to be unmindful of the words which he sings, renders a lame and unacceptable sacrifice."

"Tis not the voice, but vow;  
"Sound heart, not sounding string;  
"True zeal, not outward show,  
"That in God's ear doth ring."

Of the importance of sacred song, in one point of view, the divine Herbert says—

"A verse may find him who a sermon flies,  
"And turn delight into a sacrifice."

HAWKES.

NEW SABBATH SCHOOL SINGING BOOK. We publish in the present number, a specimen page of this book. From this, the size of the page will be seen. It will contain about 144 such pages, closely printed, with the **LARGEST Variety, BEST Adapted**, and generally, **BETTER Tunes**, and will be *Sold for ONE HALF CHEAPER* than any other similar book of the kind.

Teachers of Music and others, who are about buying singing books for Juvenile and Sabbath Schools, are requested to delay purchasing for a few weeks, and if what is above said, does not appear fully true, when the book comes out, we will *positively GIVE THEM AWAY*. We are confident of a very *large sale*, and can therefore afford to sell them *very cheap*. Many of those tunes in the Visitor so highly admired, and which have been so deservedly popular *everywhere*, will again re-appear, together with very many others, which have been selected, composed and arranged with great care, by the Editor of the Visitor. Not a few also, of the finest of hymns, which have never before been published; designed for Sabbath Schools, and suited to almost every possible occasion, have been obtained for

this book. Such being the case, it will not be thought strange that it is a little delayed in consequence of the labor expended.

#### MUSICAL VISITOR.

We hope that our subscribers will remember us these hard times, and forward their subscriptions as soon as possible. One thing is much against us, viz: the employing of agents to do what every choir and leader might do, and then we could much enlarge the paper. If all our subscribers would renew their subscriptions and send the full amount, we could as easily double the Visitor in size as to publish it as it is now. In so doing, we could increase the variety of matter and render it much more valuable.

Should there be any choirs where all will not wish to renew, we hope that the others will become \$1 subscribers and send on their subscriptions by the P. M.

SEVERAL AGENTS Profited by the notice in our last, and are now doing well. We are not yet fully supplied.

MUSICAL LECTURES.—A gentleman, who is well able to interest an audience, writes us that he has "now on hand **TEN MUSICAL LECTURES**: viz:—*four*, on the history of music; *two*, on the reasons why music should be cultivated; *one*, on the ability of all to learn to sing; *one*, on the mutual duties of churches and congregations, and *one or two*, on musical taste."

We venture to make use of his private letter so far as to say, that he would deliver these lectures at any place where he might receive a remuneration sufficient to pay his traveling expenses. And we do recommend that measures be adopted in different towns, in different States, to raise money sufficient for this purpose. He is now in Va., and intends making a tour to Boston soon. To bring things to a point, we will venture to say that if from \$5 to \$10 can be raised, at different places, between Washington, D. C. and Boston, we can insure them a course of lectures can be had which will, we doubt not, be highly beneficial to the cause of music.

It would be necessary that the places be near the regular rail-road rout, if but \$5 were raised. Letters from any place, in any direction, post paid, to the Editor of the Musical Visitor, will receive attention.

#### REVIVAL HYMNS.

A neat edition has just been got out with a fine engraving of the Rev. Jacob Knapp, prettily bound in cloth: Wholesale and retail at the Musical Visitor office, 8, Court Square; also, 54 & 56, Court street, and by other Booksellers. 25 cts. single. Large discount made to the trade. Paper covers, 12 1-2 cts.

#### MUSIC AMONG SAVAGE TRIBES.

Most nations, savage and civilized, are fond of music. The Creator has so formed the brain and nervous system, that, with very few exceptions, we listen with pleasure, sometimes with rapture, not only to the tones of various kinds of instruments, but to those sweetest of tones produced by a well cultivated human voice. Even the other animals, as well as man—some of them at least—appear to have an "ear for music." Who has not heard the wonderful stories which abound, of snake and bird charmers?—stories which, though intermixed with fiction, are believed not to be wholly without foundation? Who has not seen the domesticated horse and elephant step to the sound of drums and other instruments?

But on no human minds, perhaps, does music have more effect than on those of the savage. It was in view of this power of a wonderful agent that Dr. Rush used to predict the most salutary results in mis-



sionary labors, when men should learn to attack the uncivilized and untutored tribes of the forest by the combined powers of music and eloquence. We do not believe its soothing influences have, in this respect, been brought to bear often enough, and we should not be surprised if Dr. Rush's suggestions should hereafter

prove less visionary than many have been accustomed to regard them. The power of music has been indeed known from the days of Saul, and even those of Jubal the son of Lamech to the present time:—why then should we descant upon its merits or influence?

# REVIVAL HYMNS A PERIODICAL.

The great sale of this little book has induced the Publisher to make it a Quarterly Periodical, or four numbers at 50 cts. per annum. On \$6, 10 per cent discount; on \$12, 20 per cent, so that \$5.40 cts. will pay for 12 copies, or \$9.60 will pay for 24 copies one year;—4 numbers to each copy, and in the same proportion for more. The Work completed in 8 numbers, at \$1, will furnish, probably, the most popular collection of Revival Hymns and Tunes ever published.

Persons can be supplied through the mail and otherwise, with any quantity of one or all the numbers. Booksellers and agents supplied on the best of terms. Subscribers can send on money through the P. M. with safety and without expense. 15,000 of the first No. have now been printed. Last edition has a beautiful wood engraving of the Rev. Mr. Knapp. Same price.

FREE CONCERTS.—We perceive by the Northampton papers, that our friend, Mr. G. W. Lucas, is rousing the singers in Hampshire county, in favor of the good cause, and notices are published of two free public concerts to be given at Goshen, not on the "medley plan," but confined entirely to sacred music. This, we think, is as it should be whenever a "sacred" concert is proposed, and meets the suggestion for improvement, discussed at the late convention in this city.

MASON AND WEBB.—Several correspondents express much satisfaction that Messrs Mason and Webb have again united in the promotion of the cause dear to them both.

TWO CORRESPONDENTS are much pleased with the address to teachers in No. 21. It was certainly written with the best intent.

the coming year. This is our custom; when a subscription expires, to send a bill for the next year, as we, in all cases, require advance payments. We hope that no offence has been given, and that we shall have the pleasure of continuing our visits.

MUTUAL FORBEARANCE.—Mutual forbearance is the touchstone of domestic happiness. The angel of the marriage covenant bears the inscription on each wing, which she folds in sorrow when the admonition is unheeded. Alas, how often is she doomed to stand, like a mourning dove, with her bright pinions furled and her heart heavy within her.—*Dickens.*

**Call to Sinners. 25.**

**WATCHTOWER. C. M.**

*Sing in a Staccato style.*

1 The Savior calls—let ev'ry ear Attend the heav'nly sound; Ye doubting souls, dis-miss your fear; Hope smiles re-viving round.  
2 For every thir-ty, longing heart, Here streams of bounty flow; And life, and health and bliss impart, To banish mortal wo.

3 Ye sinners, come—'tis mercy's voice; That gracious voice obey; 'Tis Jesus calls to heav'n-ly joys—And can you yet de-lay?

**The presence of God implored. 24.**

**GOULD. C. M.**

*Sing in an equal movement.*

1 Come, O thou King of all thy saints, Our humble tribute own, While with our praises and complaints, We bow be-fore thy throne.  
2 How should our songs, like those above, With warm devotion rise! How should our souls, on wings of love, Mount upward to the skies.

3 But ah! the song, how faint it flows! How languid our desire! How cold the sacred passion glows, Till thou the heart inspire.

4 Dear Savior, let thy glory shine And fill thy dwellings here; Till life, and love, and joy divine, A heaven on earth appear.

5 Then shall our hearts, enraptured, say Come, great Redeemer—come; And bring the bright—the glorious day, That calls thy children home.

6 Honour to thee, Almighty Three, And everlasting One; All glory to the Father be, The Spirit, and the Son.

**DOXOLOGY.**

## MUSICAL VISITOR.

MR. ELLIS may depend upon receiving his paper another year if our terms are complied with.

A. P. CLARK, *Panetucket*, will receive his Package through the Mail unless he wishes us to send it in some other way; if so, he will please to inform us.

MISS FLETCHER, *Taunton*, probably did not understand that the bill sent was not for the last, but for

Col. A. S. Wood, of Virginia, it is said, has invented a very ingenious musical instrument which produces a perfect combination of the notes of the violin and the piano forte.

**The Wife.**

It is not unfrequent that a wife mourns over the alienated affections of her husband, when she has made no effort to strengthen and increase his attachment. She thinks because he once loved her, he ought always to love her; and she neglects those attentions which at first engaged his heart. Many a wife is thus the cause of her own neglect and sorrow.

**JEFFERSON COLLEGE BURNT.**

This splendid and costly building, erected by the munificence of the State of Louisiana, together with its chemical laboratory, mathematical instruments, and extensive library, was totally destroyed by fire on the afternoon of the 6th inst. The building and furniture were valued at \$252,398; the former was insured in the sum of \$62,000.

*Anecdote of a Musician.*

A gentleman happening one day to go into the apartment of his nephew, who was playing on the violin, the following dialogue passed between them.

*Uncle.* Charles, I am afraid that with this fiddling you lose a great deal of time.

*Nephew.* Sir, I endeavor to keep time.

*Uncle.* You mean rather to kill time.

*Nephew.* No, Sir, I only beat it.

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**CANAAN'S HAPPY SHORE.**

1. When I can read my title clear, my ti-tle clear, my ti-tle clear, When I can read my ti-tle clear to mansions in the skies, To mansions in the skies, . . . To mansions in the skies, . . . I'll bid farewell to ev'ry fear, And wipe my weeping eyes.

**LITERARY & SCIENTIFIC.**

**HARMONY:—CONTINUED.**

**SUSPENSIONS IN THE BASS.**

5 6 5 6  
2 3 4 5  
2 3

6 5 6 5 6 5 6 5 6  
or

7 6 5  
4

Consonant intervals are sometimes employed in a suspension; as the fifth to suspend the sixth in ascending; or the sixth to suspend the fifth in descending.

**EXAMPLE.**



## REVIVAL HYMNS.

O that will be joy - ful, joy - ful, joy - ful, O that will be joy -

ful to meet to part no more, To meet to part no more, . . . on

Canaan's happy shore, . . . We'll sing hal - le - lu - jah with

those who have gone be - fore.

2. Should earth against my soul en -  
gage,  
And Satan's darts be hurled,  
Then I can smile at Satan's rage,  
And face a frowning world,  
3. Let cares like a wild deluge come,  
And storms of sorrow fall;  
May I but safely reach my home,  
My God, my heaven, my all.  
4. There shall I bathe my weary soul  
In seas of heavenly rest,  
And not a wave of trouble roll  
Across my peaceful breast.

Sometimes the bass is changed at the moment the suspension is resolved; this, however, produces no alteration in the progression of the part containing the suspending note.

**EXAMPLE.**

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern in the left hand, with some chords in the right hand. The score is divided into two systems, each with a repeat sign at the end.

When the notes of chords are separated by such wide intervals as those in the above examples, the harmony is said to be *dispersed*.

BACK NUMBERS of the Musical Visitor cannot be had at any price. They have all been distributed.

"When I can read my title clear."  
Or "Canaan's happy shore." A correct arrangement of this tune will be found in the present No. of the Visitor. Spurious copies of this tune have appeared on sheets, not however as it has always previously been sung. We recommend that it be sung as here published.

Engravings of the Rev. Jacob Knapp, neatly got up on wood, can be had at the Musical Visitor office, 8, Court Square; also, at 54 & 56, Court Street. *Price*, \$2,25 cts. per hundred:—3 cts. single! large discount made to those who buy to sell again.

¶ If any of our subscribers can furnish us with a copy of No. 23, of Vol. 1, of the Visitor, we shall be much obliged.

**CORRECTION.** In a late number, in noticing the different Musical Periodicals, the writer says that Messrs Hayward and Webb, the present year, commenced the "Musical Library:"—Read Musical Cabinet. In a line or two below, he says—"If the Editor of the letter-press matter is sparing of *profanity*:"—read *pomposity*.

Mr. H. D. EASTMAN, Conway, N. H. There is some mistake about his subscription which we do not understand. We have probably never received the subscription.

**THE MUSICIAN'S COMPANION.** This is a book of 152 pages, made up of Marches, Waltzes, Quick-steps, Hornpipes, &c. by J. Henry Seipp. Published by Kidder & Wright, 32, Congress street.

MR. KNAPP'S BOOK. Revival Melodies is *not* Mr. Knapp's book. He had probably about as much to do with its preparation as the man in the moon. The Publisher took advantage of his popularity and *dedicated* the book to him. The same might have been done with the last novel, but that would not have made it Mr. Knapp's novel. The Revival Hymns were prepared with special reference to the Revival in which Mr. Knapp has been engaged, and is the only book which is generally popular throughout the city.

NEW YORK WASHINGTONIAN. This is a new, smart and interesting Temperance paper, lately established. From the appearance of the first three numbers, we should consider it highly worthy of patronage. It is published every Saturday, at 162 Nassau street, at \$1 per annum.

**MUSIC, BOOK AND JOB PRINTING.**

At the Office of the Musical Visitor, No. 8 Court Square. Book and Job printing in general will be Executed with neatness and despatch.

Orders from abroad respectfully solicited.



THE DISTRICT SCHOOL JOURNAL, for the State of New York, has been considerably enlarged. It is a well conducted, interesting and useful paper. 50 cts. per single copy. Published at Albany, N. Y.

### SACRED MUSIC.

☞ **REVIVAL HYMNS** are not *Revival Melodies*. Many persons in the vicinity of the city have been deceived. They have bought a small square book, called "*Revival Melodies*," got up by inexperienced individuals, supposing that they had purchased the

#### "REVIVAL HYMNS,"

which were selected by the Rev. R. H. NEALE, and set to revival tunes, correctly harmonized by H. W. DAY, Editor of the Musical Visitor.

The Revival Hymns are published in the 18 mo. form, and contain **THREE TIMES** as many Hymns, and **TWICE** as many Tunes as the other little book, and is sold for the same price. We understand that a man has been sent out to all the towns in the vicinity, and where he could not urge persons to buy, has left a dozen, twenty, and so on at stores, shops, &c.—Yet with all this machinery, the Revival Hymns have sold at the office of Publication, with no machinery but their own merit, two to one of the other book. In Lowell, where great effort was made to force the Revival Melodies on the public, the tide is changed quite against it, and the call for the Revival Hymns is increasing.

In addition to what was said in the last Visitor in reference to the Revival MELODIES, the Publisher has not, it is true, stolen the name of the Revival HYMNS, but he has approached so near it that persons generally would not know the difference. By this means, we know that some copies of that book have been sold. The thing will however work its own cure in a short time. The Revival Melodies has but a single hymn to a tune. The Revival Hymns has, generally three, sometimes four hymns to a tune, and has *all* the popular tunes sung during the great Revival in Boston, making double the number of tunes that are in the other book. The Revival Melodies are printed without double bars, and the pages of music are nearly gray. The lines leave off at all places, so that it is extremely difficult to find the place in changing the eye from the words to the music. These evils were foreseen in preparing the Revival Hymns, and avoided. 15000 of these hymns have already been printed. So many have been sold that the Publisher will hereafter make a larger discount to the trade than can be obtained on any thing else of the kind.

Booksellers in New York, Philadelphia, Baltimore, and generally at the South, West and East will be supplied *very low* for cash, which is the only exchange which will answer our purpose. Teachers of music, choristers and others can be supplied so as to make a handsome profit. Wholesale and retail at the Musical Visitor office, 8, Court Square, also at 54 & 56, Court Street. Orders on individuals through whom this information is received, will be immediately answered.

#### Sacred Music.

It is, undoubtedly, the duty of every Christian parent to have his children taught to sing. This should be commenced as soon as the child is six or eight years old. Young children learn easily; but let them approach to adult age, and ten to one if they ever learn. Parents, even Christian parents, do not look upon this as a duty; or, if they do, it is such a duty,

as may be laid aside at any time, when it conflicts with their interests or inclination. Music yields to everything else. Every study has its place before this. But we are in duty bound to praise our Maker, so are we bound to learn to praise Him. God has given to *all* the necessary organs and capacity, and made for all the air, which is capable of being formed into the sweetest sounds, and into the sweetest combinations of sound at the same time, that all might have the power at all times to praise him.

It is evidently a Christian duty to cultivate sacred music, from the benign effects produced where it receives due attention. *All* should learn because all are in duty bound to "praise" the Almighty One.

Many Christians urge *the want of time* as an excuse for not learning to sing. We will not try to do away with an objection so gross. If to sing praises be a Christian duty, *that* excuse is never admissible. Every church and congregation should have a school in which their children and youth may be taught, and every parent should send in his children. It would cost but a small sum, per year, for instruction; and by that small appropriation, a vast capital of innocent and improving pleasure would be provided for every child, that would go with him through life. Parents should remember that it is as much their duty to provide for the pleasures of their children, as for any other demand of their nature.

But to understand music will not only be a blessing to them, but also to the church. They will be less likely to wander from it, and also be a more efficient aid in it. Who does not see the need of improving both our social and sacred music? There is no other way to do it efficiently and permanently but to educate your children.

It will be a blessing to the world. Music is one of the most efficient agents we can use to scatter good sentiment. The reformation would have lingered years, had it not been for the enthusiasm kindled by music.

The music of the church demands it. Shall the music of the church still languish for the want of attention—for the small stipend each one should pay, when every dollar expended for this, is better repaid than for any other science? and when you are not only repaid for the small stipend, but convey a lasting benefit on your child, on the church, and on the world? Christian! if you love the church of Christ, show it by doing for sacred music, the highest devotional act of the church, as you do for the music of the world. Do not think that if you learn secular music, that alone will do. The music of the church never flourished by such means. She demands attention to herself, and demands it of *you*, as a high imperative duty. Search the Scriptures, and act by the light that shines from them. GEO. H.

### MISCELLANEOUS.

#### Mr. Greatorex in Boston.

It is not to hold up to the public the faults of an individual that we are induced to call the attention of the public to a few facts which have recently transpired, but to seize on a favorable opportunity to speak a word in the ears of a sleeping community.

The name of the individual above announced, has occasionally appeared in our columns when reporting the doings of the Convention. Mr. G. is an Englishman and has resided in this city about one year. Possessed of good musical talents and considerable skill in playing the piano and organ, he found it easy to get



a place as an organist, and employment as a Teacher of Music, receiving male and female scholars at his residence and room for private instruction, and also visiting scholars at their own families. Within a few days, he has been brought before the Police Court, charged with the crime of living with a woman to whom he has not been lawfully married. This, however, is but the beginning of evils. Through her aid, it is said, that infamy has been branded on one of his pupils, by a base and wicked misrepresentation, until she has been ruined, and disgrace entailed on her friends.

If in prophetic vision we had looked on the whole transaction, we could not have prepared an article more in point than the one which appeared in No. 19, under the head of "Dissolute Musicians." A second perusal of it will do no harm.

A principal point is, to urge all the friends of morality and of religion not to employ teachers of music whose characters were in any respect doubtful, *especially* persons from the Old Countries. From various facts, it is safe to conclude that a great majority of foreigners are men of vile habits or dangerous principles. And yet these very men, appearing in a false garb of morality and possessed of a small degree of acquired politeness, are hugged in the bosom of society where they exert a most pestiferous influence. Now if it be a fact, that professing christians have so little moral discernment that they cannot discover the rottenness of heart of such men, until their daughters are ruined or greatly injured and a baneful influence exerted on choirs, why do they not observe the rule that we have laid down, *VIZ: TO EMPLOY NO TEACHERS OF MUSIC, ESPECIALLY FOREIGNERS, WHOSE MORAL CHARACTERS HAVE NOT BEEN ESTABLISHED AND KNOWN TO BE GOOD.* The case is indeed a hard one if a man is truly worthy. But such cases are rare among foreigners. And even if a man is out of employ for a while, or not patronized immediately, which is best, to injure him comparatively, or, if vile in character, give him an opportunity to ruin several individuals, disgrace families, exert a poisonous influence over choirs and put a thorn in the heart of the community or society?

In view of the evils to our young people which have existed in years past, and which are occurring now more or less frequently, in consequence of employing teachers of music whose characters were doubtful, or who cared but little about the spiritual interests of sacred music, we do most seriously exhort ministers, christians and all who love good order, to have a special eye to their singing schools, and to employ in no case as a private teacher a man who is yet unknown.

It will not be thought strange if we should urge parents and guardians to place before their children the Musical Visitor. It is more than possible, that if the young lady above referred to had been a constant reader of the Visitor, she would have caught some hints which might have effectually put her on her guard.

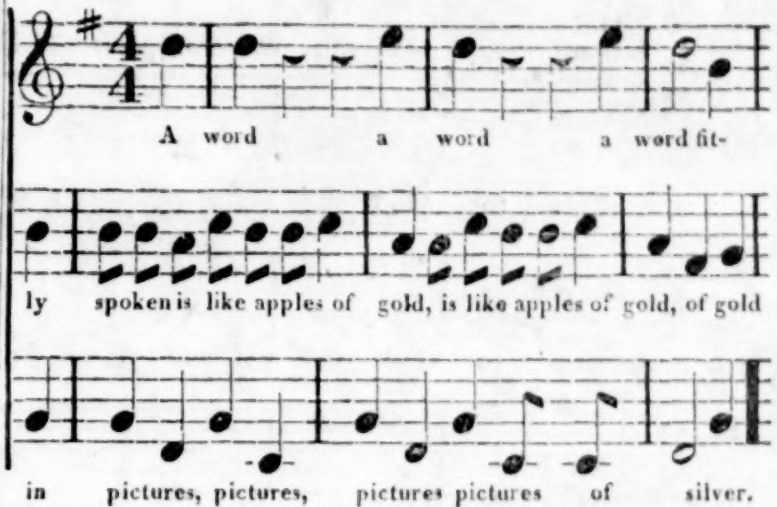
It is certainly a most happy circumstance, that our friend Geo. J. Webb, some months since dissolved all connection with the individual referred to in this article. The dissolution probably was not effected in consequence of any irregularity which was discovered, but from a dislike to the general conduct of the man.

Mr. G. now awaits his trial in jail; March 29. Should it terminate more favorably than we anticipate, we shall inform our readers.

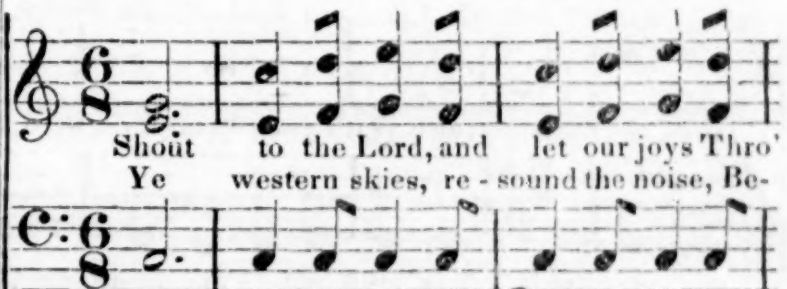
No respectable and honest man will feel injured by

any of our remarks. There are many such men, and they have our heart and hand.

## A ROUND.



## PRAISE FOR THE BLESSINGS OF FREEDOM. C. M.



First time.

Second time.



First time.

Second time.



He reigns upon th' eternal hills  
Distributes mortal crowns—  
Empires are fixed beneath his smile,  
And totter at his frowns.

In thee, great God, with songs of praise  
Our favored states rejoice—  
And blest with thy salvation, raise  
To heaven their cheerful voice.

Thy sure defence through nations round  
Hath spread our rising name,  
And all our feeble efforts crowned,  
With freedom and with fame.

Sing to the Lord, ye distant lands,  
Sing loud with solemn voice,  
Let every tongue exalt his praise,  
And every heart rejoice.

MR. GEO. TUBBS, Who formerly acted as an agent for this paper. We particularly request, of any one who may be able and willing, to furnish us with information where he may be found. We hope we shall not be under the necessity of giving a more particular notice.



## PROVIDENCE, C. M.

S. S. WARDWELL.

*Con Spirito.*

1. Lift up to God the voice of praise, Whose breath our souls in-spired; Loud and more

2. Lift up to God the voice of praise, Whose good-ness pass-ing thought, Loads ev'-ry

3. Lift up to God the voice of praise, From whom sal-va-tion flows; Who sent his

4. Lift up to God the voice of praise For hope's trans-port-ing ray, Which lights thro'

loud the anthems raise, With grateful ar-dor fired, With grateful ardor fired, With grateful ar-dor fired.

mo-ment as it flies, with ben-e-fits un-sought, With ben-e-fits un-sought, With bene-fits unsought.

Son our souls to save From ev-er-last-ing woes, From ev-er-last-ing woes, From ev-er-last-ing woes.

darkest shades of death To realms of endless day, To realms of endless day, To realms of endless day.

## BIOGRAPHY.

John Sebastian Bach, among the German musical composers of the last century, one of the most famous, and the greatest of this name, so distinguished in musical literature, born in 1685, at Eisenach, died in 1750, at Leipsic. He received his first instruction on the harpsichord at Ordruff, from his elder brother, John Christopher. After the death of his brother, he studied music at Luneburg, and made himself familiar with the French style, while in the chapel of the duke at Halle; in 1703, entered into the service of the duke of Weimar; went, in 1704, to Arnstadt, where he made great proficiency; was, in 1707, organist at Muhlhausen; in 1708, organist of the court in Weimar; and, in 1714, master of the concert at the same place; afterwards, in 1717, chapel-master at Cothen; in 1723, chanter and director of music at St. Thomas' school at Leipsic; and, in 1736, composer at the royal and electoral court of Saxony. His life has been written by Forkel. As a player on the harpsichord and organ, Sebastian Bach had no equal among his contemporaries. His compositions breathe an original inspiration, uncontaminated by foreign taste, and are chiefly of the religious kind. They consist of cantatas and mottettes, and many pieces for the organ and the piano. B's family came from Presburg, in Hungary, which Sebastian's father, John Ambrosius, himself a good musician, left on account of reli-

gious difficulties, and settled in Germany. More than 50 musical performers have proceeded from this family. Sebastian himself had 11 sons, all distinguished as musicians. The most renowned were the following: Wilhelm Friedemann, born in 1710, at Weimar, died master of the chapel of Hesse-Darmstadt, at Berlin, in 1784. He was one of the most scientific harmonists, and most skilful organists. Charles Philip Emanuel, born in 1714, at Weimar, died in 1788, at Hamburg. After having studied law at Leipsic, he went to Berlin, as a musician in the Prussian service, and was, finally, director of the orchestra at Hamburg. He has composed mostly for the piano, and has published melodies for Gellert's hymns. His vocal compositions are excellent. His essay on the true manner of playing on the harpsichord is, even now, a classical work in its kind. John Christopher Frederic, born at Weimar, 1733, died in 1795, master of the chapel at Bucksbury, a great organist, is known also by the music he has published. John Christian, born in 1735, at Leipsic, died in London, 1782, was, on account of the graceful and agreeable style in which he wrote, a favorite composer with the public.

A Particular Friend wishes to obtain No. 23, of the First Volume of the Musical Visitor. If any of our subscribers can furnish that No. directed to H. W. Day, we shall be much obliged.